

## AMERICAN ILLUSTRATORS.

*By Richard H. Titherington.*

**I**F required to single out that particular branch of the graphic arts in which Americans have gained the most marked degree of success, the critic would be almost sure to name illustrative drawing and painting. While our purely imaginative art is still in a struggling, unestablished and formative phase, a weakling whose life depends mainly upon inspiration drawn from Old World sources, it may be affirmed that we now have in actual existence a school of American illustrators.

Illustration is not, indeed, the loftiest flight of art. It is perhaps because the element of utility enters into it more largely, because it is nearer to earth and more understandable to the people, that it has appealed more forcibly to this eminently prac-

tical generation and nation. It is, too, less in conflict with the tendencies that have hindered our artistic development.

Art can never be, in this time and country, what it was in the days when the medieval painters of Italy consecrated their lives to it with a more than half religious devotion. In the strange atmosphere of the middle ages, art and religion were indeed blended together and almost omnipresent. They pervaded the entire community as never, perhaps, before or since. Florentine tradition says, for instance, that when Cimabue unveiled his painting of the Madonna, its effect upon the citizens was such that the street wherein it was exhibited was called Borgo d'Allegri—the Street of Cheerful Men.



STUDIO OF WILSON DE MEZA, AT LAKEWOOD, NEW JERSEY.



EDWIN A. ABBEY.

Our artists cannot, alas! find a public so appreciative. The tone of our national life is widely different from that of medieval Italy. Tranquillity and unworldliness have changed to an intense activity, a keen and utilitarian practicality. Art must now assert itself as a benignant influence, exterior and even opposite to the main currents of contemporary existence, instead of springing forth spontaneously from their flow. Having been compelled, in the nation's early days, to struggle against the hardships of pioneer life, it must, now that those hardships are past, contend against the business spirit, the political excitement, and the other alien interests of these later times.

And yet there is something to be said upon the other side of the question. America's atmosphere of liberty, freshness, and prosperity, her freedom from the fetters of routine, and her strong development of the inventive faculty, should not be without their inspiration for pencil and brush. We might hope to find in our artists qualities not to be gained

from foreign instructors. Besides the French school's accuracy and facility in drawing, and the German painters' sound knowledge of technical principles, we should expect to see in their work a certain bold and original adherence to nature, and a fresh grasp upon her secrets. And such a theory is to a considerable extent verified by the test of experience.

The earliest recorded beginnings of pictorial art on this continent were the portraits painted by Smybert, a Scotch colonist of Rhode Island, to whom Jonathan Edwards sat. About the same time another immigrant from Caledonia, John Watson by name, was making his living by transferring to canvas the countenances of his neighbors in the New Jersey town of Perth Amboy. This branch of art reached its highest development with Gilbert Stuart, the son, curiously enough, of another Scotchman, who had come to America to build a snuff mill near Narragansett. Stuart's likeness of Washington, now in the galleries of the Metropolitan Museum of Art, is



WILLIAM T. SMEDLEY.

ranked among the most notable extant examples of portraiture.

Stuart's younger contemporary, Benjamin West, was a yet more remarkable instance of high artistic genius in a country that was still primitive. West was indeed so far in advance of his native surroundings that he was compelled to seek a more favorable environment in London, where the young Pennsylvania backwoodsman rose to be President of the Royal Academy and the most famous painter of his day. Stuart, Copley, and many lesser American artists, found in him their mentor and oracle, who guided them to patronage and encouragement.

It was during West's success in England that Benjamin Franklin,

then our representative at the French capital, wrote to Peale, himself both an artist and an art patron, his opinion that "the arts have always traveled westward, and there is no doubt of their flourishing hereafter on our side of the Atlantic, as the number of wealthy inhabitants shall increase who may be able and willing suitably to reward them; since from several instances it appears that our people are not deficient in genius." This forecast was none the less prescient because the process of its verification has been somewhat tardy.

Of the later American painters, from Washington Allston, Rembrandt Peale, Chester Harding, and Eastman Johnson, to John Frederick Kensett, George Innes, Sanford

Gifford, William Dannat, and so to those whose brushes are still at work—Albert Bierstadt, William M. Chase, and John S. Sargent—of these we can only mention a few of the most conspicuous names. Their work falls outside of the present subject.

The history of the modern illustrative art of America begins with Felix Darley. His was one of those self taught geniuses that have marked artistic eras, just as they have revolutionized other branches of life and industry. He was born in Philadelphia in 1822, and was an apprentice in a workshop when some of his sketches, drawn and engraved on wood, and published in a forgotten weekly paper, attracted attention by their originality. In 1848 he came to New York to illustrate an edition of Washington Irving's works, under the auspices of the American Art Union—an organization which shortly afterwards became defunct, after doing a good deal for the encouragement of native artists during the years between 1839 and 1850.



FREDERIC B. SCHELL.

The Washington Irving designs made Darley's reputation. A series of six outline drawings illustrating the "Legend of Sleepy Hollow" were especially notable, and were hailed as far in advance of previous American efforts in their line. Darley received a flattering offer from London, but patriotically declined to leave the land of his birth. For more than thirty years he continued active in his profession, turning out a wide variety of products, from historical paintings in water colors to political cartoons and designs for banknotes—these last executed by him as an attaché of the bureau of engraving at Washington. But his ambition was consistently lofty, and most of his work was of a high order. It is as an illustrator that his name will live. Besides Washington Irving, the most important subjects of his pencil were the romances of Cooper, the novels of Charles Dickens, Hawthorne's "Scarlet Letter," and Sylvester Judd's "Margaret." He died in 1889.

Darley had an intense Americanism that has been rare indeed among our artists. His favorite themes for illustration were the works of American authors. The subjects of his paintings were chosen from American history. In his designs for "Appleton's Almanac" he gave a sympathetic rendering of American rural life. His inspirations were not drawn from foreign sources, and he never saw Europe until comparatively late in life.

Philadelphia's contribution to contemporary American art is a notable one. Abbey, Frost, Pennell, Smedley, and Schell made their earliest drawings in the Quaker City. The last named artist recalls that Abbey, as a boy, was with the same wood engravers—Van Ingen & Snider—to whom he himself had been apprenticed a few years before, while the scene of Smedley's start in life was no farther away than the opposite side of the street.

Frederic B. Schell, who was born in Philadelphia about forty five years ago, had been employed by a wool



CHARLES STANLEY REINHART.

merchant before he learned engraving. He had some training at the Pennsylvania Academy of Fine Arts, and took up illustrative drawing as his profession. Among his earlier efforts in this line were a series of landscapes of the scenery of the Pennsylvania Railroad, and the illustrations to a volume called "A Century After," descriptive of the Keystone State, and issued about the time of the Centennial Exposition of 1876. He accompanied General Grant on his journey around the world, and his pencil was associated with the pen of John Russell

Young in the task of recording the tour. From 1880 to 1883 he was in Canada, engaged in the production of "Picturesque Canada," an elaborate presentation of the scenery of the Dominion, brought out by a Toronto firm—Belden Brothers.

A still more adventurous enterprise followed. A stock company was formed by promoters in Canada and Australia, to exploit the features of the great southern colony of Britain in the same way as those of the Dominion had been treated. An invading expedition was organized. The equipment needed for the undertak-

ing was transported bodily across the Pacific. The presses upon which "Picturesque Canada" had been printed, with pressmen, paper, and ink, were shipped to Australia, together with a corps of artists and engravers with Schell at their head. The result was "Picturesque Australasia," a work whose pretensions may be judged from the fact that the subscription price, in unbound numbers, was sixty dollars. On its completion Schell returned to America by way of Europe, and in 1889 became associated with the Harpers' publishing house as head of the art department.

His illustrative work has been varied, including designs for Christmas books and for editions of such standard authors as Scott, Tennyson, and Longfellow. Landscapes and marine subjects are his favorite themes. His work is characterized by the spirit and the variety of his handling, by strong effects gained by correct and legitimate methods, and by a keen perception and faithful rendering of values.

Mr. Schell, who has a generous



JOSEPH KEPPLER.

appreciation of the work of others, gives it as his opinion that the best illustrator of this or any other day is Edwin Austin Abbey. That is a bold statement, and yet the quality of this young and almost self taught man's achievements in his chosen field is such as to justify his claim to the very highest rank. Born in Philadelphia in 1852, Abbey had but a slight preparatory training at the Academy of that city before he came to the metropolis in 1872 to win his way by drawing for the weekly papers. From this not over easy nor entirely favorable school he learned nothing that was bad, but gained quickness of observation and graphic power. As his genius took shape, however, he found his New York surroundings less and less congenial to his artistic impulses. His predilection—whose beginning can only be ascribed to innate tendencies—was for England, and not the England of today but the England of a hundred and two hundred years ago. He first crossed the Atlantic in 1878, and most of his later work has been done amid what Henry James has called the "brown old accessories" of rural England, where he is now established at the out of the way village of Fairford, in Gloucestershire.

Among the best things Abbey has done are his illustrations to Herrick's poems, to Goldsmith's "She Stoops to Conquer" and to the comedies of Shakspeare. In these black and white drawing reaches its acme. The present development of the art suggests no possibilities of improvement in style, while in conception and composition the designer shows a rare combination of careful study, ingenuity of treatment, poetic feeling, subtle fancy, refinement, and imagination. But the pen and the pencil are not the only magic implements of art whose secrets he has penetrated. With the brush he has done much admirable work in water colors, and has made several successful experiments in the use of oils. One of the important irons that are at present in his studio fire is a





THOMAS NAST.

painting for the Boston Museum. His career has hitherto been one of such constant advancement, and advancement that has depended so little on external impulses or influences, that it is reasonable to expect him to reach still loftier artistic heights.

Mention has already been made of Messrs. Pennell, Frost, and Smedley as draftsmen who learned their art in Philadelphia. It may therefore be convenient to speak briefly of their work before passing on to some of the many other notable names revealed by the most hasty survey of

the illustrative art of the day. In adopting this order there is no idea of ranking or classification. Every artist has, to a greater or less extent, his special line of work, and to institute a close comparison of merit between laborers in so varied a field would be both invidious and impossible. Competitive examinations are alien to the spirit of art, and in this article no attempt has been or will be made to array our illustrators by percentages of merit, as if they were candidates for admission to the police force. We proceed from sub-

ject to subject only as one topic suggests another.

Joseph Pennell was born in Philadelphia on the 4th of July, 1858. He is a confirmed "globe trotter," whose reputation is as wide as his peregrinations. He is an authority on the principles and practice of pen drawing, on which subject he has issued an elaborate treatise. He has illustrated several books, and magazine readers are familiar with the sketches of travel that are the joint work of Mr. Pennell and his wife. For these he has found abundant material in his own rambles and adventures, of which the most recent was an expedition into Russia. Foreigners who make notes and sketches are regarded with suspicion in that land of despotism, and a few weeks ago the news came that Mr. Pennell had been arrested and expelled from the country.

Arthur B. Frost is another Philadelphian, and his initiation into art took place at the Pennsylvania Academy. His earlier work, which was mainly in the direction of lithography, passed unnoticed until he made his first hit with his illustrations for the humorous books of Charles Heber Clark—better known by his pen name of Max Adeler. He



EDWARD WINDSOR KEMBLE.



KEMBLE'S STUDIO—SKETCHED BY HIMSELF.

has since become recognized as a leader in his field. As a caricaturist he has a unique quality of eccentric but refined humor, and in the style of which his "Stuff and Nonsense" is an example he is unrivaled. But he is not limited to caricature. He is a great character draftsman, and has delineated many notable types of American life and manners. Rural subjects and hunting scenes are a specialty of his. His pen work is studied, simple, and technically good. He has also exhibited at the American Water Color Society in New York, and has studied oil painting with William M. Chase. His home is now at West Conshohocken, near Philadelphia.

William T. Smedley was born at West Chester, Pennsylvania, in 1858. He was thrown upon his own resources very early in life, and went to Philadelphia and thence to New York to fight his way up. Meeting with some success, he was commissioned by the publishers of "Picturesque Canada" to travel with the Marquis of Lorne through the far Northwest. Then he accompanied Schell's Australian expedition, and saw life and made sketches in the Sandwich Islands, among the Maoris of New Zealand, and in the half explored solitudes of Australia. In 1887 he went to Paris, and studied there for two years before returning at length to New York, where he has





STUDIO OF MILTON J. BURNS AND H. PRUETT SHARE, IN THE UNIVERSITY BUILDING, WASHINGTON SQUARE, NEW YORK.

established himself in the Chelsea, on West Twenty Third Street.

Smedley's tastes are modern, and, despite his cosmopolitan experience, decidedly American. In one of his most recent water colors, "An Indiscreet Question," he handles very daintily so apparently prosaic an incident as the visit of a New York census enumerator. Were it not for that sad fact that encounters the ambitious artist in this country—the lack of material encouragement—he would, probably, extend by painting in oil the reputation he has won as a black and white draftsman.

The list of men who must be ranked as leaders of the modern illustrative school is not complete without the names of Reinhart and Howard Pyle. Indeed none, with the possible exception of Felix Darley, has done more for the development of his art than Charles Stanley Reinhart. He too is a Pennsylvanian, having been born in Pittsburgh some forty six years ago. As a mere boy he was in the transportation service of the Army of the Potomac, and then worked in the office of a Pittsburgh steel foundry. But his inborn passion for art asserted itself, and sent him to study first at a Parisian *atelier* and then at the Munich Academy. Coming thence to New York, and becoming attached to the Harpers' publishing house, he found himself



H. PRUETT SHARE.

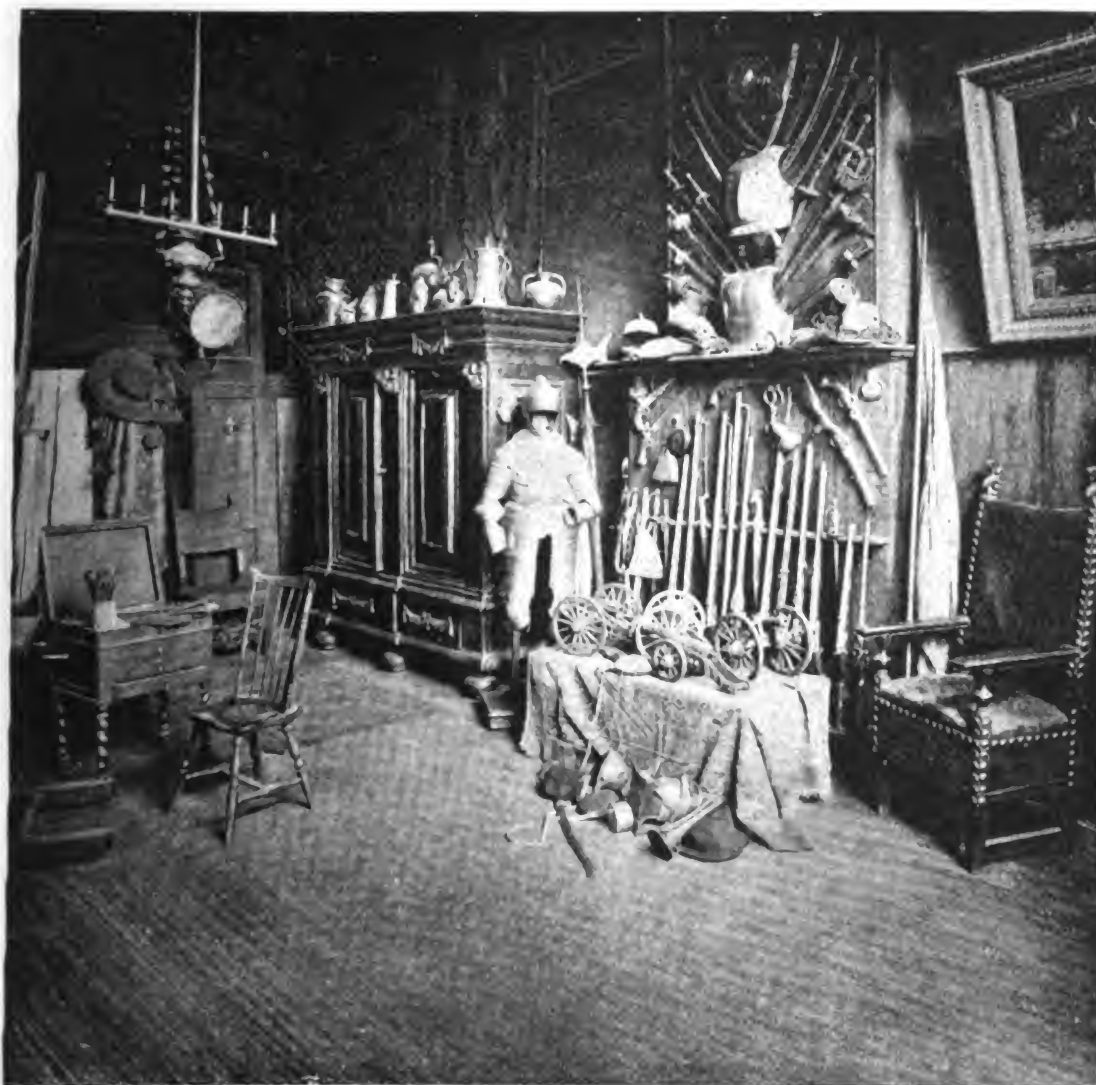
in advance of the American artists of the time. He strove manfully against the limitations imposed by imperfect processes of engraving and printing, and paved the way for the improvements of method that have so powerfully aided the advance of those who have followed in his footsteps. It was he who first developed the possibilities of the pen as a successor to the pencil—once universal

in black and white drawing. It was he who first raised the level of the illustrative art of our periodical press by using models for his figures.

Of Reinhart's oil paintings, which take very high rank, two striking instances are "L'Epave" and "L'Attente des Absents," or to use their English titles, "Washed Ashore" and "Waiting for the Absent Ones"—two scenes on the French coast. For the former he re-



THE ARREST OF JOHN BROWN—A STUDY BY H. PRUETT SHARE.



STUDIO OF THURE DE THULSTRUP IN THE JUDGE BUILDING, NEW YORK.

ceived an honorable mention at the Salon of 1887, and at the exposition of 1889 he won a silver medal for painting and a first gold medal for drawing. He is now domiciled in New York, where he is Smedley's neighbor in the Chelsea building. He has sketched upon the shores of France and Norway, among the villages and mountains of Spain, on the rivers and lakes of America, in the halls of the German Reichstag. He has wide experience, ripe artistic judgment, keen faculties of observation, and unsurpassed skill and power in rendering what he has seen and felt. To contrast him with such artists as Abbey, who love to stray into the realms of poetry and imagination, Reinhart's field is the Here and the Now.

In this respect Howard Pyle is his opposite. Nothing much later than the beginning of this century seems to possess sufficient interest for his pencil. He can write as well as draw, but from general literary and illustrative work he has drifted into the antique. His designs for "Robin Hood," in imitation of old wood cuts, and the silhouettes that accompany some of his own fairy tales, are notable things in their way. In the delineation of colonial American life he is unsurpassed, and the exactness of the details in such drawings as those he has fitted to "The One Hoss Shay," is such as to make them veritable "documents" of early manners and customs, architecture and apparel.

Mr. Pyle, who lives at Wilmington,



REGINALD BATHURST BIRCH.

Delaware, declares, in answer to a request for details of his career, that his life has been a very uneventful one. He has never studied abroad. His style—or rather his styles, for he is master of a variety of technical modes of expression—are decidedly original. In both his training, his methods, and his choice of subjects he is a typically American draftsman.

Before passing on to the younger men who are doing much excellent work in the books and periodicals of the day, there are two figures that should not be omitted from a review of American illustrative art—Nast, the famous cartoonist, and Waud, the war artist.

Born in 1840 at Landau, in the Bavarian Palatinate, Thomas Nast came to America in his boyhood. His taste for drawing was innate, but he had had very little teaching when, at fifteen, he obtained a place upon Frank Leslie's staff. In 1860 he went to Europe, and was for some time with Garibaldi in Italy, where he witnessed the sieges of Gaieta and Capua. Returning to America, he

found in the civil war an incentive to the line of work that will always be identified with his name. Cartoon drawing, then a novelty in this country, became in his hands a real political power. The effective service that his pencil rendered to the Union cause in war time was followed up by its still more remarkable onslaught upon the regime of municipal misgovernment in New York. The bitter and telling caricatures in which he gibbeted the principals of the Tweed ring were undoubtedly one of the foremost agencies in the overthrow of the corrupt officials.

Besides his pictured comments on public affairs, Nast has essayed more ambitious work with the brush. But it is as a cartoonist that he will be remembered, and indeed his unique gift of caricature has overshadowed his other artistic talents.

Alfred R. Waud was born in London in or about 1830, and obtained his technical training at the South Kensington schools. After serving an apprenticeship to his father, who



W. A. ROGERS.



CHARLES J. TAYLOR.

was an interior decorator and fresco painter, he emigrated to America, sailing on a packet ship to New York. Here, in those earlier days of illustrative art, he ranked with Felix Darley as a leader among the draftsmen of the day. Of the artists of the civil war he was easily the first. He went through the entire struggle, from Bull Run to Appomattox, witnessing and participating in all phases of campaign life, and sketching them with force and fidelity for the periodicals of the Harpers, whose correspondent he was.

Waud's later work was somewhat desultory, and his reputation, high as it was, was yet far below the success that his earlier prestige promised, and that might surely have been his had brilliance of talent been seconded by ambition and application. At his death, which occurred in April last, at Marietta, Georgia, he left some unfinished work upon subjects drawn from the war, and an invaluable collection of material bearing upon the history of that great struggle.

The life of the American soldier of

the period since the war has found its interpreter in Rufus Fairchild Zogbaum. Born in Charleston, South Carolina, about forty years ago, and educated at the University of Berlin, he returned to this country to equip himself for his special field of art by five years of wandering from one military post to another, and over the plains and mountains of the West from Montana to Texas. It was a letter from General Sheridan that at first secured him the opportunity he sought of entering into army life; later, as his work became known, he needed no introduction to find the doors of every post thrown wide to him. The perfect fidelity, the realism of his pencil, and its entire sympathy with its subjects, are shown by his popularity among every rank of soldiers. The United Service Club of New York has made him an honorary member, and his drawings, cut from the illustrated papers, are pasted on the walls of many a far Western military station.

Of his paintings, the most widely known is "The Battery Guidon," a spirited cavalry picture, which hangs in the Boston Museum of Art; but perhaps the best is a small water



FREDERICK DIELMAN.



color of an old soldier and his horse, called "Two Veterans," and exhibited at the Academy of Design.

Zogbaum's experience has not been confined to the military life of the West. He has studied art for three years under Bonnat, in Paris. He has been with the armies of England, France, and Germany, and seen them on review and in camp. He was the only civilian who crossed the Atlantic with the White Squadron some two years ago—a voyage that suggested to him the American sailor as a subject for his art no less fruitful and congenial than the American soldier.

What Zogbaum has done for the army post and the man of war's deck, Frederick Remington is doing for another wide field of contemporary life. The two artists have much in common—literal truth, strength of drawing,



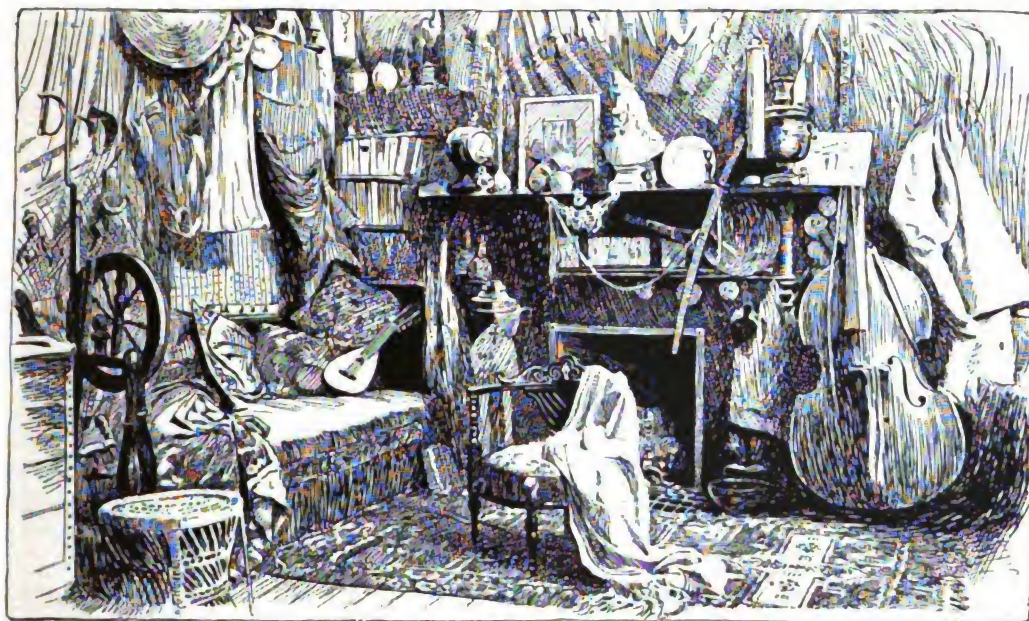
FREDERICK REMINGTON.

vigor of action, abundance of character, and a distinct and refreshing Americanism. Remington was born at Canton, in northern New York. After a course at the Yale art school, where he learned more of football and boxing than of technical subjects, he went to Montana in 1880 to become a ranchman. Wandering all over the West, from Canada to Mexico, he became much interested in the salient types of character with which that great region abounds—the Indian, the cowboy, the scout, the frontiersman—and gradually formed his purpose to perpetuate them on canvas. The fulfillment of his resolve was begun in the stress of that financial condition known in the breezy West as "being broke." His work met with a ready acceptance, his first published drawings being sketches of scenes from General Miles's memorable campaign against Geronimo. Since then he has done a wide variety of admirable work in his chosen field. There have been few more striking and original examples of illustration than his designs for Theodore Roosevelt's volume on "Ranch Life." His "Dash for the Timber," exhibited at the Academy of Design, showed his ability as a spirited handler of oils. He was this year elected an Associate of the Academy.

Remington expresses his purpose in art as an effort "to perpetuate the wild life of our American conquest of this continent, from remote times until these latter days." The work he has done toward its accomplishment is valuable, not only in itself, but as a significant evidence of the unexplored fields for pencil and brush that may be found without crossing the Atlantic. The school of American art that is yet to be, will owe much to pioneers like Remington and Zogbaum.

Some of the best of recent illustrative work has been done by men whose more distinctive efforts and ambition have tended to other lines of art. Such are Pruett Share, best known as an etcher; Milton Burns, as a marine painter; Will Low, for





STUDIO OF CHARLES HOWARD JOHNSON.

his work in stained glass; Kenyon Cox, for his portraits and studies in oil.

H. Pruett Share was born in Santa Cruz, California, in 1853. He had a natural bent toward art, but the ideas on that subject then prevalent on the Pacific coast were somewhat crude. The best attainable realization of his boyhood ideal was a situation as general assistant to an engraver and printer who did all sorts of rough commercial work. Mr. Share recalls that on one occasion he was called upon to produce a circus poster in several colors, with no better material on hand for his plates than pine boards. He drew and cut the designs, however, and printed off the sheets, whereon, owing to the warping of the blocks, horses and performers appeared in previously unknown shapes and hues. Shortly after this, he adds, he left California and came to New York, where he studied at the Academy of Design, did some engraving and general illustrative work, and turned his especial attention to etching. In the introduction and development of that branch of art he was a leader. Finding no printer able to do justice to the production of his work, he built up a plate printing establishment of his own, which became celebrated for

the high artistic rank of its output. The competition of cheaper processes, however, caused him to abandon the enterprise, and his later work has consisted mainly of black and white drawings for the illustrated press.

Milton J. Burns was born in Ohio thirty eight years ago. His first notable experience was his participation in Hayes's Arctic expedition, which he accompanied as an assistant photographer. On his return he came to New York and attended the schools of the Academy of Design. He was one of the seceders from the Academy who organized the Art Students' League. From the first his favorite subjects were found on the ocean and its shores, and his "Toilers of the Sea," and other canvases of a similar character, won him the reputation of being the foremost of American marine painters. In 1877 he was sent by the Scribners upon a tour of the life saving stations along the Atlantic coast. The drawings for which he there found material were afterward shown by the Century Company at the Fisheries Exhibition in London. Latterly he has done little but illustrative drawing. His work is distinguished throughout by its rugged strength, its marked character, and its thorough fidelity



CHARLES D. GIBSON.

and genuineness. He never relies upon imagination for his figures or accessories, but paints everything from models. The fittings of a marine painter's workroom are well displayed in the engraving, printed on page 281, of the studio formerly occupied by him and Mr. Share in the old University building on Washington Square, New York.

Born at Albany in 1853, Will H. Low came to New York, without any technical education, in 1870, and began to draw for the *Christian Weekly* and similar publications. From 1873 to 1877 he studied in Paris under Gérôme and Carolus-Duran, and in 1886 he again visited France and Italy. He has won artistic success in various directions. His favorite field of work is in stained glass, of which his best examples are the Chapin memorial window at Springfield, Massachusetts, and the Atkins memorial at Belmont, in the same State. In oils he has done several good canvases, and some fine pieces of decorative work, as for instance the "water color room," in the house of Cornelius Vanderbilt.

His illustrative work, while he re-

gards it as subsidiary to his oil and glass, is nevertheless of a high order. His best achievement in this line is his series of illustrations for two volumes of Keats's poetry, including "Lamia," and some of the odes and sonnets, published by the Lippincott Company in 1885. These very serious and finished designs won for the artist a silver medal for drawing at the Paris Exposition of 1889. Mr. Low states his ideal of illustration as the making of pictures that shall have an interest and a meaning in themselves, independently of the accompanying text, and that shall be so correct and complete that they will bear the test once applied to a tiny figure in one of Rembrandt's canvases, which was enlarged by photography to more than life size and found to be still perfect in its drawing.

Kenyon Cox was born in 1856 at Warren, Ohio, and began the study of art thirteen years later at the McMicken Academy in Cincinnati—a school that has since been incorporated with the Cincinnati University. In 1876 he attended the Academy of Fine Arts in Philadelphia, and in 1877 went to Paris, where for five years he studied under Gérôme and Carolus-Duran. From Paris he sent a canvas called "The Lady in Black" to the Society of American Artists, of which organization he was at once elected a member. In 1882 he returned to America, and the following year he settled in New York.

Mr. Cox shows two or three canvases each year at the Exhibitions of the Academy or the American Artists. He gives instructions to classes at the Art Students' League in East Twenty Third Street, reviews art books for the *Nation*, and writes occasional magazine articles on cognate topics. His most important illustrative work is his designs for an ornate edition of Rosetti's "Blessed Damozel," brought out by Dodd, Mead & Company in 1886. This represented the labor of six months in making the illustrations, which were done in monochrome, and in

supervising every step of the typographical production of the volume. Realistic truth and thorough constructive draftsmanship are pervading characteristics of his work. His strict adherence to these principles in his studies of the nude has evoked adverse comment upon what his critics term an ultra anatomical tendency.

A portrait of Augustus St. Gaudens, the sculptor, won for Mr. Cox a bronze medal at the Paris Exposition of 1889, at which a second bronze medal was awarded to him for drawing. He obtained one of the Hallgarten prizes at the Academy of Design in the same year, and in 1891 the Temple silver medal at the Pennsylvania Academy.

Joseph Keppler is known as a publisher, a cartoonist, a portrait painter, and an illustrator. He was born at Vienna in 1838, studied there at the Imperial Academy, and began to draw for the press while employed in his father's confectionery shop. In 1858 he came to America, settling first in St. Louis and then in New York, and undergoing a varied experience on the stage and in journalism. His vicissitudes ended with the foundation, in 1876, of the first successful American humorous paper—the celebrated *Puck*. In *Puck's* early days its artistic mainstay was Mr. Keppler's own pencil, which is still active in its service. He is unquestionably the first cartoonist of the present day. His series of designs published in the pages of *Puck* during the political campaign of 1884 may be singled out for especial mention for their artistic merit and effectiveness.

Of foreign born artists who have won distinction here there are several besides Keppler. Thure de Thulstrup, one of the most versatile and spirited of contemporary draftsmen, was born in Sweden forty three years ago, and educated as a cadet at the Royal Military Academy in Stockholm. He has seen soldier life in many lands—in the Swedish service, with the French in Algiers and in the Franco-German war, and with

the Russian army as a correspondent of the Harpers. It was in New York, where he has been established for about eighteen years, that he did his first professional work. The subjects that he has treated most successfully are military themes and scenes from European peasant life. His methods and style are original; he says that he has never learned anything from technical instruction. He handles with equal ease oils, water colors, and black and white. The latter is now the medium for most of his work.

Mr. Thulstrup's headquarters are in the tall Judge building on lower Fifth Avenue, where he has gathered about him a picturesque collection of weapons, armor, and military models.

Frederick Dielman was born in Hanover on Christmas Day, 1847, but came to America in his boyhood. After graduating at Calvert College, in Maryland, he studied art, first in Baltimore and then at the Munich Academy under Diez. Since 1876 he has resided in New York. His most salient reputation is as a painter of *genre* subjects—a reputation that was first won by the realistic street gamins in his well known canvas, "The Mora Players." He has constantly been represented in the Academy and Water Color exhibitions. He was elected an Academician in 1883, and was one of the founders of the Society of American Artists. He is at present engaged upon a large painting whose subject is drawn from the history of Puritan times. He has done a good deal of high class illustrative work for the magazines and for *editions de luxe* of such standard authors as Longfellow, Tennyson, and Hawthorne.

His very correct and careful illustrations to *Little Lord Fauntleroy* have made the name of Reginald B. Birch widely known. They are, however, by no means the only good work he has done. His finished and delicate style, his accurate drawing, and his command of humor had already been shown on the pages of *St. Nicholas*. In his special field of

juvenile subjects he takes the very highest professional rank. Born in London in 1856, his boyhood was spent on the island of Jersey. Thence he went to San Francisco, where he assisted his father in designing for theatrical work and the like. Next he spent several years in Munich, studying at the Academy, and finally returning to America to establish himself in New York.

Another artist who is well known for his work in a special line is Edward Windsor Kemble, whose pencil has so exactly caught and so tellingly depicted scenes and types of negro life. The beginning of his identification with this subject Mr. Kemble ascribes to chance. He had been working at his profession for about three years when in 1884 his illustrations to "Huckleberry Finn" made a hit to which his delineations of Jim, Huck's colored companion, contributed not a little. Then the *Century* gave him some Southern character stories to illustrate, and again his negroes attracted attention. Up to that time he had never been in the South, but he has since made several artistic pilgrimages among the plantation darkies, the results of which have principally appeared in the *Century*. The most important work he has hitherto done is a series of designs for an edition of "Uncle Tom's Cabin," to be brought out this winter by Houghton, Mifflin & Company of Boston. But Mr. Kemble declares that his greatest interest centers not in the contemporary Afro-American, but in the early Dutch period of New Amsterdam. This it is his purpose some day to illustrate as it has not yet been illustrated.

Mr. Kemble was born at Sacramento, California, in 1861, but almost all of his life has been spent in or near New York. He is now a resident of the suburban village of New Rochelle.

The name and work of W. A. Rogers are familiar to every reader of the leading illustrated journals of the metropolis. Born at Springfield, Ohio, in 1854, he came to New York

in 1876, with no technical education, but with a gift of draftsmanship that gradually made itself recognized. After drawing for the *Graphic* and other papers he became connected with the Harpers' publishing house, and about 1885, when Nast ceased to draw cartoons for *Harper's Weekly*, Rogers was his principal successor. For the same periodical he has executed many important roving commissions, and in the general range of journalistic illustration, which must be rapid, effective, versatile, and artistically correct, he ranks with Thulstrup at the head of his profession. He is strong in types of character, and is noted for the quality of the portraits in his cartoons. He has illustrated many books for boys, and takes an especial interest in the picturesque phases of street life.

A distinct artistic field in the delineation of contemporary society—in the narrower sense of the word—has been developed by some of the younger draftsmen who have come to the front within the last few years, and have made themselves known mainly by their illustrative work for the weekly press. Some of the best of this for nearly ten years past has been done by Wilson de Meza. Born at Tarrytown in 1857, Mr. de Meza graduated from the engineering school of Lehigh University, and came to New York to read law. The circumstances that made him an artist instead of a lawyer were almost accidental. His talents, once revealed, were developed by three years' study in Paris, at the Julien school and under Lefebvre and Boulanger. Of his illustrative work the most important is the edition of Ludovic Halevy's "Mariage d'Amour," published a year ago by Dodd, Mead & Company. He has also done some finished canvases in oils, for one of which—a portrait that he had previously exhibited in the Salon of 1885—he received an honorable mention at the Paris Exposition of 1889.

The humorous side of modern society has been well rendered by Charles J. Taylor. His artistic ex-



perience has been a comprehensive one. He was born in New York in 1851, and trained for his profession at the Art Students' League and the Academy, where Eastman Johnson was one of his instructors. After being for some time connected with the Harpers and the *Graphic*, he gave up illustrative drawing to devote himself to painting. A lack of material encouragement led him to abandon the attempt, and he returned to the *Graphic*, for which journal he sketched the Stokes trial, the Tweed trials, and other notable events of local history. In 1886 he entered the service of *Puck*, for which he has done much good humorous work, as well as cartoons that share with those of Keppler the rare distinction of being really artistic. "The Tailor Made Girl," a volume to which he contributed the designs and the late Philip H. Welch the letter press, was especially successful.

"Painterlike" is a word that may be used to characterize the delicate and graceful drawings of Albert B. Wenzell. He was born in 1864 in Detroit, and in 1885 went to Paris, to study painting under Lefebvre and Boulanger, and modeling under Chaput. Modeling is, indeed, what he considers as his forte, but his time is mainly occupied by his work for *Life* and other periodicals.

Alexander Coles is another illustrator who has studied plastic as well as graphic art. Born in 1862 at Napa City, California, he graduated at Columbia in the class of 1885, and then went to Paris, where his instructors were Aimée Morot and Mercié. In the Salon of 1886 he exhibited a plaster bust of Sophocles. In black and white work his style is distinguished by its boldness and freedom, its simplicity of treatment and good expression of character.

Charles Howard Johnson and Charles D. Gibson are two young artists who have shown remarkable skill and originality in the handling of pen and ink. The former was born at Vincennes in 1866, and as a boy studied for two years in the Cincinnati Art School, but in a desul-

tory way, and with no idea of taking up drawing as a profession. He lived a life of leisure and adventure in the West, until, about three years ago, his father's financial reverses forced him to a practical consideration of ways and means. He came to New York, where he found plenty of encouragement. The development of his technique has been rapid. His pen work is as original as it is effective, and his portrayal of the decorative side of contemporary society is really brilliant.

Charles D. Gibson's pen drawings have admirable character as well as finished style. He was born in Roxbury, Massachusetts, in 1867. Coming to New York in 1884 he spent some time in Augustus St. Gaudens's studio, attended the classes of the Art Students' League, and began to draw for the illustrated papers. His recent work in *Life* and the magazines has been of a high order. He declares that his ambition is to be the best illustrator rather than the best painter. His interest is in the conception of his characters, and in blocking them out, as it were, with his pen. He goes so far as to give it as his opinion that illustration requires more talent than ideal painting.

There are many other artists who have done and are doing illustrative work of real merit. Among those that should not be omitted from the list are Gillam, the cartoonist of *Judge*; Thomas Worth, of *Texas Siftings*, long known as a kindly mentor of younger draftsmen; Robert Blum, whose pen and ink work is of the very best; Elihu Vedder, whose notable designs for the "Rubayyat" rank him as an illustrator; Edwin J. Meeker, Dan Beard, W. Parker Bodfish, W. L. Shepard, and J. Steeple Davis. Something, too, might be said of the clean, correct figure drawing of Charles Kendrick, the clever character work of Louis Glackens, the quaint humor of Frank Bellew ("Chip"), the birds, flowers and insects of William Hamilton Gibson, did not lack of space prevent anything more than a mere mention of names.